

\$5.00 A YEAR

FIFTY CENTS A COPY

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON,
AFFILIATED WITH THE
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXII

SEPTEMBER, 1926

NUMBER 3

DIRECTOR AND EDITOR
ARTHUR STANLEY RIGGS

BOARD OF DIRECTORS

J. TOWNSEND RUSSELL, *President*
WILLIAM ERIC FOWLER, *Vice-President*
ARTHUR STANLEY RIGGS, *Secretary*
SONIA YOSGOUR, *Asst. Secretary*
CHARLES H. DOING, JR., *Treasurer*
WALTER C. CLEPHANE, *Counsel*
EDWARD CAPPS
ROBERT LANSING
JOHN B. LARKNER
R. V. D. MAGOFFIN
Ex-officio as President of the Institute
MRS. B. H. WARDER



ART EDITOR
WILLIAM H. HOLMES

EDITORIAL STAFF

JAMES HENRY BREASTED
ROSE V. S. BERRY
MRS. MITCHELL CARROLL
H. RUSHTON FAIRCLOUGH
EDGAR L. HEWETT
C. GRANT LA FARGE
GEORGE GRANT MACCURDY
JAMES A. MONTGOMERY
DAVID M. ROBINSON
MARSHALL H. SAVILLE
HELEN WRIGHT

CONTENTS

| | | |
|---|----------------------------|-----|
| THE ORIGIN OF ITALIAN ART | F. W. Hudig | 59 |
| TO CHLOE (CARMINA I: XXIII) (Poem) | George Horton | 72 |
| MEUNIER: A MODERN SCULPTOR IN THE GREEK TRADITION | Walter R. Agard | 73 |
| ARCHAEOLOGY FROM A HOUSEBOAT ON THE JHELUM | Helen M. Johnson | 81 |
| TIBET'S SACRED ART | Frances R. Grant | 87 |
| XOCHICALO, OR THE HILL OF FLOWERS | Edith Sone Rook | 93 |
| FACSIMILE LETTER OF JOSEPH PENNELL | | 98 |
| NOTES AND COMMENTS | | 99 |
| ARCHAEOLOGICAL GLOSSARY | | 101 |
| BOOK CRITIQUES | | 102 |

TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

Unsolicited manuscripts with or without photographs cannot be returned unless postage is enclosed in full. While every effort is made to safeguard contributions, no responsibility for their return can be accepted. All contributors should retain copies of their work. ART AND ARCHAEOLOGY cannot hold itself responsible for the views expressed in its contributed articles.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, Octagon Annex, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to the Advertising Manager, 521 18th St., Washington. European advertising may be sent to the London Office, Dorland House, 14 Regent Street, London, W. 1.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

Copyright, 1926, by the ART AND ARCHAEOLOGY PRESS



DELPHI: THE TREASURY

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXII

SEPTEMBER, 1926

NUMBER 3

THE ORIGIN OF ITALIAN ART

By F. W. HUDIG

Vice-Director of the Royal Dutch Museum

ITALIAN Art has no continuous history. After Rome became the centre of the Empire there developed an international art which was not solely of Roman origin but took tribute from Greece, Asia Minor, Syria, Egypt, Northern Africa, Gaul and the Rhine; the purely Italian contribution was relatively small in comparison to the political importance of Rome. Rome was at first the storehouse of this world art. In the palaces, temples and the courts of different emperors were collected objects from all over the then known world; but in the second century, and especially after the reign of the Emperor Hadrian, the centre of art shifted more and more towards the east, and when in the fourth century the Emperor Constantine removed his capital to Byzantium, Rome lost its importance and Italy its position in the world of art. In the east there developed a Christian art which must be considered as a continuation of the international art of the Roman Empire.

Italy lost its privileges under Diocletian, and after Justinian became a mere province of minor importance. It was the scene of continual wars; its development was impeded and its culture ceased. The works of art which Italy created in this period were in reality offspring of the art of the Eastern Empire, which is called after the name of its capital, Byzantine.

* * *

Southern Italy was especially susceptible to Byzantine influence because its partly Greek population had never lost contact with the east. In the great ports of Amalfi, Gaeta and Naples, Byzantine art in Italy was prosperous. Also the Exarchate of Ravenna on the Adriatic coast was a centre for Byzantine art. Apart, however, from the direct commerce between Constantinople and Italy there existed the indirect influence of the monasteries of the Benedictines, the most important of which was that of Monte Cassino, between Rome and Naples.

ART AND ARCHAEOLOGY



PART OF THE SCULPTURE ORNAMENTS THE FACADE OF THE CATHEDRAL OF SAN DONNINO, EMILIA.

The Lombards who conquered the interior of Italy had no art of their own, but their artistic creations in architecture and sculpture were crude forms of what they acquired on their march through Europe from the east.

After the tenth century there sprang into existence in central and northern Italy, some new ports of importance, namely, Genoa, Pisa, and Venice; in these cities a new art was created, which, like that in southern Italy, was strongly under Byzantine influence.

At the same time other Eastern influences became evident in Sicily, where the Saracens had brought their own original and Asiatic art. From this period, Rome as the seat of the Roman Catholic Patriarch, acquired new importance, and as the Pope succeeded in extending his influence, the old position of Rome as a capital of the west was to a great extent reestablished. With all these various activities the tenth century was a period of new artistic developments, even though these developments originated principally in foreign sources. By degrees they acquired their own forms, in the south following more the lines of the Saracens, in the north more the influences of the Lombards. In Rome and Tuscany an art was created which was decidedly different from the art of the east, even though this new art of central Italy was called the *Maniera Greca* by the self-conscious Italians of the Renaissance.

During all this time Byzantine art maintained its character as a representative world creation. It did not know any intimacy. From the human body it took its proportions, but not its measurements. Anything incidental was banned from its field; the certainty of its dogmas found expression in the firmness of its forms. The personal element, which played only a small rôle in its services, was reduced to a few unchangeable, easily comprehended lines. Beauty was ruled by fixed laws which reduced the personal influence to a minimum. In an art such as this, which was in a sense also a religious service, and which was destined for the whole world, personality had to remain without importance. For human personality had neither the splendor, the greatness, nor the unchangeable continuity of a God. This is clearly ex-

ART AND ARCHAEOLOGY

pressed through the whole Byzantine School.

In Italy in the course of time a slow change came about. In so far as Italian art was the offspring of Byzantine, it maintained its character of a world art, but whenever something new was created it was given a different, more intimate form. The ambitions of the Pope were more than once directed toward a world art, but their power was not sufficient for such aspirations. The new art appeared in Rome, but it was in the commercial towns of Tuscany that it progressed, for here it obtained a more intimate personal character than the official Byzantine sources from which it sprang. Apart from what it inherited from the Byzantine it made use of what remained of the classic, and to some extent borrowed the fine decorative element which the Saracens had brought from Asia through Africa and Egypt. Besides the great compositions of the Byzantine wall mosaics, the new Italian art used smaller works as examples, such as ivory carvings and illustrated manuscripts. Of the old Roman arts there were mainly the reliefs on sarcophagi, and probably also wall-paintings. From classic architecture the detail rather than the great line, the ornament rather than the proportions, was used. From Saracenic art chiefly a decorative element was borrowed. This was the material of which the new Italian art was composed. In painting it was called the *Maniera Greca*. In architecture and sculpture it was the *Arte Romanica*, and in its decorative branches the art of the Cosmati. These different elements were taken up and worked into a new unit to which, after the tenth century, was added a new influence, namely, that of the French Gothic, which consisted again of a



THE VIRGIN AND CHILD ABOVE ST. MICHAEL ARCH-
ANGEL, STS. ANTHONY, FRANCIS AND OTHERS. (IN THE
ROYAL GALLERY OF THE ACADEMY, FLORENCE.)

mixture of different contributions, into the details of which we cannot, however, enter here. French art, mainly as a consequence of favorable political and economic conditions, reached in the twelfth and thirteenth centuries a higher level than contemporary Italian art. Through its strong development, and through the missionary activity of the French monastic orders, it found entrance into Italy. The development of monastic life had also much to do with the influence of Byzan-

ART AND ARCHAEOLOGY

tine art in Italy, because in the Eastern Empire the religious orders had reached great importance. In fact, throughout Europe during this period the monastic orders flourished, greatly influencing artistic growth. As great fosterers of art the monasteries were only second to the municipalities. Among the former were the Friars Minor, who especially gave a new spiritual value to art. They raised the value of the individual, bringing him into closer communion

drian. We can characterize this difference as one of policy. Greek art in the age of Pericles was for the citizens of towns; it was the highest expression of an art which speaks from man to man. The artist created for his immediate surroundings; he spoke the language of his public which was also his patron; artist and public participated in even parts. In the Roman Empire, during the time of its greatest extension, conditions were entirely dif-



ATHENS: THE OLYMPEION, WITH THE ACROPOLIS IN THE BACKGROUND.

with spiritual forces. This communion, when expressed in art, made art itself more individual in content as well as in form. The continually decreasing size of the works of art during the thirteenth and fourteenth centuries is a clear symptom of this tendency. The scale which was calculated for each human being is also significant for the rôle art played in society.

The difference between the old Byzantine and the new Italian art of the Renaissance can be compared to the difference between the art of the age of Pericles and that of the time of Ha-

ferent; there existed one art for the Empire. It was not the art of a single town which had been forced on the rest of the nation, but the art of a world Empire, which had been created with and for the Empire. Necessarily it had to work with strong effects—in large dimensions. It was required to show the greatness and the power of the Empire. It did not figure with towns, but with provinces; not with individuals, but with races. The ordinary dimensions of the human being were insufficient. Human proportions were indeed maintained, but the scale

ART AND ARCHAEOLOGY

was increased enormously. It was, therefore, more a creation for giants than for ordinary human beings. It was quite in the course of things that the Emperor became venerated as a divine being.

This imperial art continued to thrive in the Christian Byzantine Empire. The enormous dimensions and proportions of the saints represented, as also the relatively exaggerated size of the buildings—as we find them in all localities under Byzantine influence, also in the western, so-called Romanesque architecture—can easily be explained by these circumstances.

Under the influence of the new mystical religious tendency this became

changed and more human dimensions and sizes were revived. Where largeness of scale remained, as in Gothic architecture, there was no intention to indicate great space but to express mystical moods. In a great cathedral man must become conscious of his own size, his own smallness. Where greatness of scale is maintained along with correct human proportions, as was the case in Roman art, man finds and feels himself raised rather than humbled by its contemplation. In the Gothic, man is constantly reminded of his own smallness. However, this mystical Gothic development is scarcely of influence on Italian art. If colossal proportions were maintained

as in a number of great churches, this was partly due to the influence of Byzantine tradition and partly to the real need of large space owing to the great congregations of that time. Apart from this one can note in Italy an evident return to smaller sizes in construction as well as in ornamentation.

The slow growth of Italy after the tenth century led to a consolidation of its art. A spirit of its own slowly absorbed the foreign elements that crept in and created a difference in them, a new and a proper style which we could call the basis of the Renaissance. Romanesque sculpture and



ESAU BRINGS JACOB THE DISH OF LENTILS. (UMBRIAN SCHOOL, IN THE UPPER CHURCH OF ST. FRANCIS, ASSISI).



GIOVANNI PISANO'S MARBLE RELIEF ON THE PULPIT IN THE CATHEDRAL OF HIS NATIVE PISA, REPRESENTING
THE ADORATION OF THE MAGI.



THE KISS OF JUDAS, BY GIOTTO, IN THE SCROVEGNI CHAPEL, PADUA.

ART AND ARCHAEOLOGY

painting in the *Maniera Greca* soon showed clearly the beginning of an individual style, and in these two fields of art at this time the traditional dogmatic forms of the Byzantine were adapted to primitive instinct, as it developed in the growing and flourishing commercial towns of Italy. It is possible that Byzantine court art, which was then strongly mixed with

of art. It is therefore not surprising that the ceremonial aspect of art disappeared, making room for a conception nearer to actual life. Art became more democratic, a language between equals, not an interpretation of esoteric teachings by the initiated to the laic. Art of course lost its tendency to dominate, and with it, part of its didactic and ethical purpose. Many believe that



ANOTHER VERSION OF THE BETRAYAL, WITH THE DISCIPLES ALL IN FLIGHT EXCEPT PETER AND JUDAS.

French, Gothic and Saracenic elements and flourished under Frederick II in southern Italy, would have suppressed this new national art if the imperial government in Italy had maintained itself. But the political chaos which began at the death of Frederick II ended this court art and with it the official status of the Byzantine in Italy in general.

From this period onward the municipalities and the powerful monastic orders became the principal supporters

it gained thereby in aesthetic value; in any case, such is the opinion of the great admirers of the Renaissance.

There can be no doubt that the prosperity of the commercial cities contributed greatly to the development of art, but in spite of this we have still to consider the court art of this period. After the fall of the Hohenstauffens, neither the French Court in Naples, nor the Papal Court in Rome, was strong or rich enough to take over the leadership of art. But soon both capi-



THE TREMENDOUS XII CENTURY MOSAIC BUST OF THE CHRIST WHICH COMPLETELY FILLS THE TRIBUNE ABOVE THE HIGH ALTAR IN THE VOTIVE CATHEDRAL OF CEFALU, SICILY.

ART AND ARCHAEOLOGY

tals attracted artists who had been trained in the semi-independent commercial cities, and both courts became of real importance in the formation of Italian art of the early Renaissance. A clear distinction between the influences of the two cannot be made because in the second half of the thirteenth century relations between Rome and Naples were too close. It can,

decorative school developed in which one finds Saracenic, French Gothic, Classic, Byzantine and local elements intermingled. It is called after a family of artists, some of whom bore the name of Cosmas, the art of the Cosmati.

Local civic art, which developed in different provinces at the same time, but with some independence, and in



NICCOLÒ PISANO'S BIRTH OF THE SAVIOR. DETAIL FROM THE PULPIT OF THE BAPTISTERY AT PISA.

however, be accepted that Naples was in general the intermediary for French influences, though by no means the only one. I have already referred to the activities of the French monks who had taken firm hold in Italy, and who influenced the art of the important towns, as for instance Siena.

In Rome, owing to the fact that different Popes participated in the ornamentation of churches, a distinctly

which the popular tendency to realism gained slowly over official formulas, lacked at first the sureness which can only result from an old and great tradition. Such artists as Niccolò Pisano and Cimabue looked, therefore, for help to the classic art of Rome, and laid the foundation of the great Italian art of the coming centuries. In Rome the artists Torriti and Cavallini, and in Florence the sculptor Arnolfo di

ART AND ARCHAEOLOGY

Cambio, consciously sought instruction from objects of classic times.

Arnolfo united the art of Niccolò Pisano with that of the Cosmati and thus achieved with his classic inspiration that freedom for plastic art which Niccolò had accomplished for *relievo*.

Rome and towns like Orvieto, Perugia and Assisi formed the centre of attraction for artists from the whole of central Italy. Cimabue was in Rome and Assisi; Niccolò and Giovanni Pisano worked in Perugia; Arnolfo in Rome, Perugia and Orvieto; Cavallini and Torriti worked probably in Assisi, as well as in Rome; Giotto went also to Rome and to Assisi. In Orvieto, Maitani continued the work of Giovanni Pisano, and after him Andrea de Pontedera. Of these artists Arnolfo, Cavallini and Giotto worked certainly also in Naples.

So if one cannot speak directly of a court art of the Papal Curia and of the royal Court of Anjou, it is certainly the case that Rome and Naples contributed greatly to the unification of Italian art. Rome was, so to speak, the neutral territory in which the artists from the none-too-friendly cities could meet and work harmoniously. The enmity between the towns had, however, little influence on the wanderings and travels of the artists. Niccolò Pisano felt just as much at home in Siena and in Lucca as he did in Pisa. Giovanni Pisano passed the greater part of his life in Siena; he worked also in Pistoja, and, while working in Padua, probably met Giotto. Giovanni Pisano's pupil Tino da Camaino worked on the dome in Florence; Duccio di Buoninsegna from Siena had also an important order in Florence. Giotto extended his travels from Venice and Milan to Naples, and Andrea Pisano was town architect of Florence.

Though all these artists had their own peculiarities, yet even in their own personal style, as a result of the constant intercourse between them, there developed in Italy a unity of style which is sufficiently distinct from the artistic expression of other countries to justify one in speaking of a national Italian art. Within the national frontiers we can recognize also a development, or, to be exact, a succession of different phases of styles. We can see how the stylistic forms of the *Maniera Greca* and of the *Arte Romanica* which tended towards the superspiritual, slowly gave way to more concrete forms which were in direct relation with reality. Niccolò Pisano and Cimabue, and after them Arnolfo Fiorentino and Cavallini, replaced with new ones the dogmatic art forms, which, through continual repetition, had become stale. Inspired by the antique, they paid more and more attention to nature; they developed interest for natural differences and divergences from the rules men had established. After this return to the exterior of nature, there followed a desire to renew an inner connection with life. The improved human form was given a soul—the personal element was revived. One tried to express personal peculiarity, apart from significant unchangeable exteriors, in the play of the eyes. This is easily recognizable in the work of Duccio and Cavallini. A simplifying of the decorative forms went hand in hand with the return to reality, as we are shown in the works of Torriti and Cavallini. Then, after the human body had refound its normal forms and received a soul, it asked for motion; as a matter of fact, motion, which was for Niccolò Pisano still a secondary question, quickly began to play an important rôle in the works of Giovanni Pisano and Giotto. With



DANIEL THE PROPHET, AS MICHAEL ANGELO SAW AND PAINTED HIM IN THE SISTINE CHAPEL OF THE VATICAN.

ART AND ARCHAEOLOGY

them it was a suggestion of motion or activity which was not merely a position of the figure. It had a definite significance and was and is, therefore, felt by the spectator as essential, so that he instinctively completes the whole, visualizing it for himself as real. Thus art, after having been contemplative, became suggestive.

With this change there followed an increased attention to surrounding objects. Niccolò Pisano represented parts of a neighborhood such as he had seen in classic works or in reality. Duccio tried to put life into the abstract forms of surroundings such as were used in the art before him, by making them agree with the natural forms of things. But the human figure was for him still so much the main theme that more than once he sacrificed the naturalness of the surroundings to it. Giovanni Pisano presented human beings and objects in their natural connections, but only Giotto treated them as fully equivalent to their environment. He found the real proportion between the human figure and its surroundings, because he was the first one of his age to understand perspective.

This development can be followed most easily in the representation of action. Niccolò Pisano put the figures which act together, next to each other in different positions. The spectator can therefrom infer the action; that is, provided he knows it sufficiently well to understand it from a few indications. Niccolò still partly follows the dogmatic iconographic tradition which is comprehensible only to the initiated.

Duccio knew how to put sentiment and motion into his figures and to express a simple action clearly, even if the spectator were ignorant of the details of the story illustrated. In a

complicated action, however, he was forced to present successive events at the same time, which destroyed the clearness of the single incident and led to inevitable confusion.

Giotto succeeded in subordinating the non-essential to the main theme, and in giving his action an expression which made it comprehensible to everybody.

These short explanations suffice to show that the basis for the great development Italian art underwent during the Renaissance was laid in the time of Giotto. The different transition from the *fainéant* foreign official world art of Byzantium to a living, soulful, Italian folk-art had been found.

But the Renaissance did not immediately follow Giotto. The fourteenth century maintained his standard only with difficulty. It often fell below it, and did not fulfil the promise of Giotto and of Giovanni Pisano. The reason for this is to be found in the political and economic conditions of the age. The decadence of the royal house of Anjou at Naples and the transfer of the papal court to Avignon were heavy blows to Italian art. The great epidemics of the plague, especially that of 1348, temporarily checked the progress of art and gave the greater cities a chance to dominate the smaller and force them into the background. Only Florence and Siena succeeded—and that with difficulty—in maintaining their positions. In these two towns art continued, and in them at the end of the century, after the misery of the epidemics had been overcome, began the new epoch which is rightly called the Renaissance.

The Renaissance was not, however, a rebirth of classic art, such as is really signified by this expression, but a re-

ART AND ARCHAEOLOGY

birth of art in general in Italian territory. The time had not yet come for a birth of the spirit of classic Roman art, even if the ideals of such Popes as Nicholas V and Pius II tended in this direction. It was only Michelangelo who knew how to realize such ambitions. Under his powerful leadership Italian art passed its frontiers and

became a world-art in the old Roman meaning of the term. In the age of Michelangelo the cultivated sense of citizenship gave way to more cosmopolitan conceptions; colossal proportions again prevailed and what had begun as the Renaissance in Italy finished as the Baroque throughout Europe.

TO CHLOE

(Horace, Liber I, Carmen XXIII)

*Chloe flees me like a fawn
To its timid mother running;
Into pathless mountains gone,
Every wind-stirred thicket shunning.*

*Let a bush but feel a breeze
Or green lizard in it shaking
And the gentle creature's knees
And her breast with fear are quaking.*

*I'm no Afric lion, Dear,
No fierce tigress you to harry;
Leave your mother and your fear—
You are old enough to marry!*

—GEORGE HORTON.

MEUNIER: A MODERN SCULPTOR IN THE GREEK TRADITION

By WALTER R. AGARD

What is meant by the Greek tradition in sculpture?

Limiting it chiefly to work of the sixth and fifth centuries, we find three outstanding characteristics. First, the work was instinct with growth. The sculptors, brought up in the conventions of their predecessors, were nevertheless not content to rest there. They were men of audacity, and their work has the marks of enthusiasm and delight; it has sap and savor, such as we never find in the work of the mere copyist. So when we speak of modern sculptors in that tradition, we do not mean copyists of Greek things, but rather comrades in that atelier spirit, men who, in the words of Cézanne, have become classicists again by way of nature.

Secondly, the sculptors were monumental craftsmen. For them sculpture was not to be a pretty, mantel-clock achievement. Working with stone and bronze, they thought in terms of stone and bronze, realizing the amplitude, the permanence and the power of those media. Thirdly, Greek sculptors of the period we have chosen were neither naturalists nor impressionists. They were idealists. They did not imitate nature slavishly, nor did they aim to record momentary and evanescent perceptions. They modeled as they had thought. They were realists in the Platonic sense; they accentuated the essential planes, subordinating (though not suppressing) detail, achieving thereby a vigorous simplicity in the expression of a complete conception which transcended

immediate appearance and the particular. There was no haziness in either their concept or its material embodiment. As their minds had comprehended definitely the *eidos*, their hands found correspondingly vigorous and sure expression.



THE STEVEDORE, BY CONSTANTIN MEUNIER.

The first and greatest modern sculptor authentically in this Greek tradition was Constantin Meunier. In our time there has been no greater master of the art of putting essential and permanent qualities, of realizing breadth, firmness and volume, in stone and bronze.



OLD HORSE OF THE MINES, BY CONSTANTIN MEUNIER.

ART AND ARCHAEOLOGY

His career illustrates on a large scale Goethe's description of the artistic process. His entire life had been a turbulent series of impressions and strivings until, near his fiftieth year (his first great sculpture, *The Hammerman*, was exhibited in 1884), he achieved the synthesis which gave to sculpture a new subject, and recreated a technique known only to the greatest periods of the art. In contrast to the chilly pseudo-classicism of Canova and Thorwaldsen, and the elegant trivialities, renaissance-inspired, of contemporary continental schools, he created an art reasoned and passionate. He must be judged the foremost modern monumental sculptor.

It is worth finding out how this happened. To understand the significance of the synthesis it will be necessary to get some knowledge of the sculptor's education.

His mastery of his medium was no miracle. His technical foundation, as in the case of all great artists, was painstakingly and patiently laid. From his boyhood in Brussels, when his brother, Jean-Baptiste, taught him drawing, he was intrigued by forms. His apprenticeship was served in the atelier of Fraiken, a follower of Canova, and at 23 he had a brief period of training under Navez, a pupil of David, from whom he learned those principles of precision, of clarity of design, of sculptural quality in painting, which the David tradition cherished. Then he fell under the influence of Rops and de Groux, followers of Millet and Courbet. It was as a painter and sketcher that he worked tirelessly from this time, persuaded that the subjects he cared about could not be treated in sculpture, as indeed they could not according to the academic standards of the time.

By hack-work, book-illustrating, and teaching he gained a living for himself and his family.

But good technical training is the rule, not the exception, in European ateliers. Meunier's greatness must be sought beyond it, in the temperamental richness of his nature, and the ideas he was impelled to clothe in plastic form.

Picture him a Belgian, with that romantic Flemish sensibility to shadows and suffering. Put him against the background of the Belgium of these in-



THE SOWER, BY CONSTANTIN MEUNIER.

ART AND ARCHAEOLOGY



MAN WITH A SLEDGE, BY CONSTANTIN MEUNIER.

dustrial days, a land, as one of its own writers has said, "dark, leprous and sterile, scorched by flame and torn by the spade, a land of thousands of factory chimneys, a sinister sky, a drab sun, yellow and smoky villages, poverty and pain".

Then consider the times in which he lived, when men were just becoming conscious of the situation industrialism had produced, and when art was just becoming aware of the value of this new, terrible material for its use.

Finally, his own personal experience.

Raised in a family knowing no leisure, himself marrying young and forced to work ceaselessly to support his wife and two children, his atelier a former dissecting room; obscure, and deservedly so, until late in life; losing both sons in a single year; these are simple annals, but in them and the unremitting devotion to drawing were brought to maturity the brooding mind, the charged emotions, that required three important experiences for fruition. These were, first, a short visit to the monastery of La Trappe, where the severe discipline of the monks in their sombre life made a deep impression on Meunier while he was still young. The second came when, at the age of 48, he received a commission to illustrate a book on Belgium, and in preparation for it traveled over the entire country, seeing for the first time the length and breadth of its industry, the workers of the mines of Hainaut and Bonnage, the glass-blowers of Val St. Lambert, the laborers of docks and fields. And, finally in 1882, he made a trip to Seville, to copy for his government de Kempeneer's "Descent from the Cross". There, in solitude, he tasted the eager and reserved, barbarous and sophisticated life of a people with a proud and cruel history; there he saw the suave works of Velásquez and Ribera, as well as the raw color and drowsy vitality of modern Spain; its Carmen scenes, the café concerts, the bull-baiting. To his brooding spirit, already steeped in the sombreness of life, it gave color and edge.

Then he achieved, quite simply, his synthesis. From his youth he had been unwilling to treat the hackneyed and empty subjects of contemporary sculpture. As he himself testified, he had never been satisfied with the

ART AND ARCHAEOLOGY

mythological, anecdotal, "pretty" work of the schools, and had sought subjects more stored with reality. These he found in the life of laborers. Up to this time he had thought painting the medium for expressing them. Now it dawned upon his matured intelligence that these workmen, their endurance, their vigor, their closeness to primitive and essential things, were really monumental subjects, fit for the monumental treatment of bronze and stone, which were alone adequate material for such expression. Out of his wealth of imagery, his tumult of feeling, he began to create such forms.

On account of his subjects, Meunier was in those days called a romantic. Like Wordsworth and Burns in poetry, like Millet in painting, he turned from the accepted themes and treated of common life. But that use of "romantic" is only valid with regard to his revolt. In subject we must call him a realist, for he went direct to life, away from the models of the studios, the conventional atmosphere of the schools, the rules of the trade. He went roaming to meet life as men lived it: in the fields, at the dock and forge, in the factories and mines, where the poses struck were the vital ones of bodies swung and bent in effort, of muscles strained, of eyes patient and determined, of faces hardened and set. There is little enough romance in these subjects, which Meunier's like-minded countryman, Emile Verhaeren, described in words as Meunier did in bronze:

*Il est ainsi de pauvres gens, aux
gestes las et indulgents sur qui s'acharne
la misère au long des plaines de la
terre.*

Meunier was brought to task by the critics for relating art to things so ugly. "Pourquoi aller chercher ses modèles

*dans les mines, quand il y a tant de
jolies femmes qui ne demandent qu'à
poser?"* petulantly asked one of them in the *Gazette des Beaux-Arts*.

And in treatment Meunier can hardly be called a romantic. He rarely sentimentalizes about the life he sees. He does not ask us to pity; nor does he idealize the worker in any silly fashion. But he is no realist, either, in his treatment; it is by no means true that he shows us the worker exactly as any



FRAGMENT FROM "INDUSTRY," BY CONSTANTIN MEUNIER.

one worker is, as Rodin treats the aged courtesan.

What, then, has Meunier done? His greatness lies in his understanding of the monumental significance of sculpture, his sense that it realizes itself only as it simplifies, subordinates all detail in the light of a unified conception, expresses essential and enduring qualities, the idea. Not since Skopas have men seen modeling freer from atelier tricks, achieving such breadth and firmness, volume and amplitude, such fine generalization. Not the vapid generalization of the neo-classicists, but that real classic quality achieved by a mind which, possessed of an idea, has lived with it,



FIRE-DAMP, BY CONSTANTIN MEUNIER.

ART AND ARCHAEOLOGY

reflected upon it, until all the accidental has been sloughed off, and the particulars seen in their proper relationships. Meunier, like Skopas, saw life in capital letters.

Study the *Man with a Sledge*. See the clean, compressed form, the direct expression of the rhythm of the body in motion, the fine simplicity of the blouse. This has the vibrant elasticity of Myron's *Discobolos*, the harmony of martial music.

After his initial success with *The Hammerman*, Meunier received many commissions and did various sorts of work. But this remained the thing he did most eagerly and best. His masterpiece, the *Monument of Industry*, he began in 1893 and had nearly completed at the time of his death in 1905. For it he made reliefs, *The Harvest*, *Ploughing*, *The Port*, *The Mine*; the figures of *The Puddlers*, *The Miner*, *The Smith*, *Maternity*; and over all he planned to place *The Sower*, which is now in the Botanical Garden in Brussels.

The Sower, it must be granted, is not the most successful of Meunier's bronzes. It seems particular, almost with a suggestion of the grotesque, in comparison with the magnificent figure of *The Stevedore*, in which all the lines are so sure and firm, the mass so superbly poised. Of the reliefs the best of all is *The Puddlers*, where the dark bronze puts men and metal into sombre kinship, and the recurring rhythm of bent legs and backs, gleaming shoulders and shadowed faces, makes an epic of toil. In all these there is, even more than physical power, the power of the tired will to endure, which is expressed most poignantly in *The Old Horse of the Mines*.

The Prodigal Son and *Fire-damp* are less adequate. But in *Fire-damp*, in spite of the angular composition, see

how the entire body of the mother expresses the idea. Here is no facial rhetoric; rather the face is one "in which continuous sorrow has almost deadened the capacity for particular sorrow"; it is not anecdotal (although inspired by an actual event at Frameries, near Mons) but universal; there is no gesture, but the arms join the body in a line of character, and the wrenched hands are eloquent of despair.

Meunier stated his faith during the controversy raised by Beaudelaire's

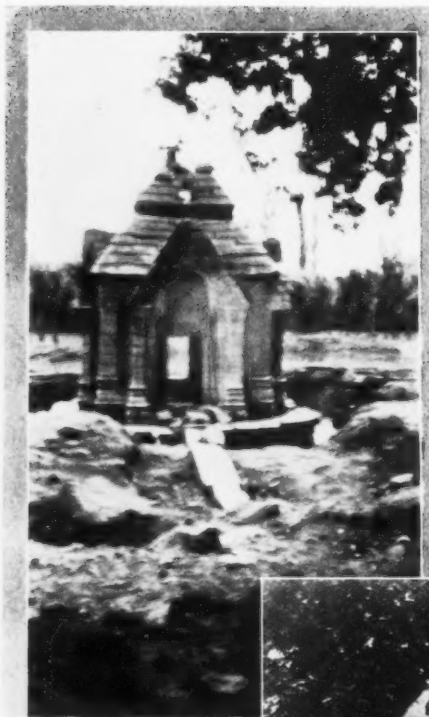


THE PUDDLERS, BY CONSTANTIN MEUNIER.

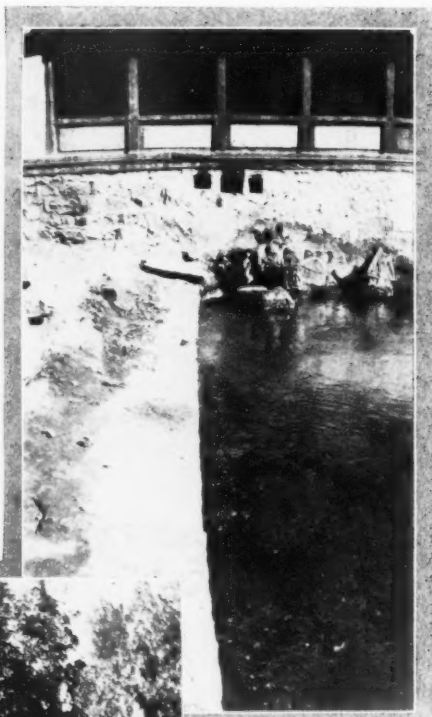
dictum that sculpture's function is merely decorative. "Sculpture is first of all monumental," wrote Meunier. "The chief thing to arrive at is an intensity of expression which imposes itself, and that by any means."

The monumental qualities in labor; the will to endure; the weariness of resignation in faces "blind to speculation, but awake to duty, work and sacrifice", the dignity and pride of power honestly and effectively applied—these are the things Meunier saw and thought over and sifted and lived, and then, through his technical

(Concluded on Page 85)



THE TEMPLE AT PANDRE-
THAN, THE SITE OF THE
OLD CITY BUILT BY ASOKA.
IT ILLUSTRATES THE
KASHMIRI TEMPLE AR-
CHITECTURE: THE TRE-
FOIL-HEADED ARCH, THE
QUASI-DORIC PILLARS, THE
PYRAMIDAL ROOF, AND
THE GABLES.



THIS TINY SHRINE IS IN
THE SACRED SPRING, AN-
ANTNAG, WHICH GIVES ITS
HINDU NAME TO ISLA-
MABAD.



THE MOST PERFECTLY PRESERVED OF THE ANCIENT
KASHMIRI TEMPLES. IT DATES FROM THE TENTH
CENTURY AND WAS DEDICATED TO SIVA.



THE RUINS OF THE SPRINGHOUSE AT VERNAG, KASHMIR.

ARCHAEOLOGY FROM A HOUSEBOAT ON THE JHELM

By HELEN M. JOHNSON

WHILE much has been written about the beauties of Kashmir and the joys of living in the Happy Valley, the popular writers pay but little attention to the antiquities, with the possible exception of Martand, which is known—by name at least—to all tourists in the oft-sung Vale. Even archaeologists have paid comparatively little attention to Kashmir.

A large percentage of visitors try living in a houseboat for a part of their stay. Some of these make the trip to Islamabad, the highest point that can be reached by boat, but surprisingly few leave the houseboat for the brief

excursions necessary to see some of the most delightful spots in the interior. The only explanation seems to be that travelers are unaware of their existence, or of their attractiveness to the most casual Philistine as well as to the antiquarian. By unusually good fortune, the river trip provides easy access to several sites.

When my companion and I planned the trip, we heard much discouraging prophesy regarding the difficulties two women would have with the coolies if we attempted to move about. Perhaps the exaggerated difficulty of moving is another thing that keeps most houseboats anchored at Srinagar.

ART AND ARCHAEOLOGY

When we engaged the boat, we contracted for the boatman to secure the coolies for moving it, and agreed on the price, a rupee per day per man. This is the simplest way, as it relieves one of all responsibility in regard to the coolies; but it is always possible to secure them by applying to the Motamid Durbar—the agent who looks after foreigners. The trip from Srinagar to Islamabad is supposed to take three days, and the return trip two days. This time allows for brief visits, sufficient for most travelers, to the temples of Pandrethan, Payer, and Avantipur.

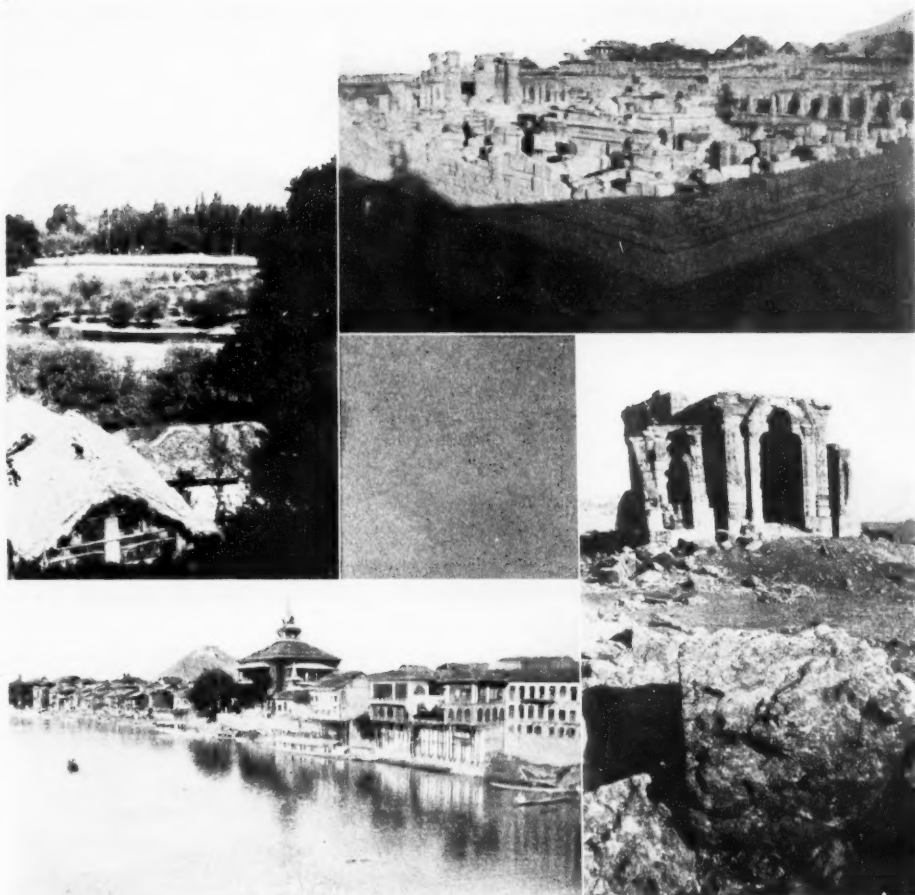
The first stop is at Pandrethan. The temple is situated very close to the river-bank, about three miles from Srinagar. It is in the village of Pandrethan, which is generally considered to be the site of the first city of Srinagar, built by the Emperor Asoka, and described by Kalhana, the chronicler of Kashmir, as having 9,600,000 houses! The temple is well-preserved and, small as it is—it is only about eighteen feet square—exhibits the chief characteristics of the Kashmirian style: the pyramidal roof, gables, trefoil-headed arch, and quasi-Doric pillars. It is usually spoken of as standing in water, but the tank was dry when I saw it. General Cunningham, who made an archaeological survey of India in the middle of the last century, advanced the theory that the temples were surrounded by tanks for Naga (snake) worship. This theory is rejected by modern authorities, but still crops up in unprofessional writing. The temple at Pandrethan dates from the tenth century and was dedicated to Vishnu.

Payer is the next place in order. It is not on the river bank, but seven miles inland, with no easily obtained transportation. Hence most persons

fail to see this temple, which is a little gem. Kakapur is usually mentioned as the starting and return point for this side-trip. We had saved Payer for the return trip down the river, and one of our servants told us that there was a road from a village above Payer, so we could leave the boat at that point and rejoin it at Kakapur, thus causing no delay. This was obviously an advantageous suggestion, as the distance was about the same, but with no retracing of the road and no time lost while the boat waited for us. The only difficulty was in securing ponies. The village-headman reported that there were no saddle-ponies in the village, and though we ultimately secured two ponies, we were quickly convinced that his first statement was correct.

The tiny temple at Payer is only eight feet square. It is perfectly preserved and is a beautiful illustration of the Kashmirian style. Like its fellow at Pandrethan, it belongs to the tenth century, and is dedicated to Siva. It is still in use, as some fresh flowers on Siva's symbol indicated. It is remarkable for the small number of stones used in its construction, though the exact number seems uncertain. It has been stated as six, eight and even eleven. I could not settle the matter to my own satisfaction, as I could not examine the roof; but, in any case, the distinctive feature is that each wall consists of only one stone. The temple is beautifully situated on a slight grassy elevation, surrounded by trees.

After Kakapur, come the ruins at Avantipur, the present village of Vantipur. This was the capital of King Avantivarman, who reigned from 855 to 883 A. D., and covered a large area, as scattered ruins testify. The outstanding ones are those of two temples



(TOP—LEFT.) A VIEW OF THE LIDDAR VALLEY FROM THE CLIFF AT BUMJOO.

(TOP—RIGHT.) THE SO-CALLED AVANTISVAMIN TEMPLE AT AVANTIPUR. THIS WAS ERECTED IN THE NINTH CENTURY. THE SHADOW SHOWS THE DEPTH OF THE TEMPLE COMPARED WITH THE SURROUNDING GROUND.

(BOTTOM—LEFT.) A VIEW OF SRINAGAR WITH HARI PARBATT, CROWNED BY AKBAR'S FORT, IN THE BACKGROUND.

(BOTTOM—RIGHT.) ONE SECTION OF THE RUINS AT MARTAND. THIS SHOWS THE TREFOIL-HEADED ARCH, AND THE QUASI-DORIC PILLARS.

very close to the river, erected by King Avantivarman: one to Vishnu, called Avantisvamin, supposed to be the smaller one situated in the village; and one to Siva, called Avantisvara, about half a mile distant. The shrines have not been preserved, so the identification is not certain.

It is impossible for a house-boat to go all the way to Islamabad. It is necessary to stop at Kanbal, the "port" of the town. Islamabad itself is not of supreme interest, though it has a large sacred spring with a tiny Hindu shrine, and some other points of minor interest. This spring is the Anantnaga, which

ART AND ARCHAEOLOGY

gives its Hindu name, Anantnag, to the town. While anchored at Kanbal, one can easily make three interesting excursions by tonga or pony: Bawan and Martand, Achibal, and Vernag. We rode to Martand and Achibal, and took a tonga to Vernag. Each trip can be made comfortably in a day. All these places have rest-houses, but no food is served, so it is necessary to take lunch.

We rode first to Bawan, which is six miles from Islamabad, visited the caves of Bumjoo, had tiffin in Bawan, then went to the temple of Martand (which is a mile from Bawan), and returned to Islamabad by a direct road. Martand, the architectural "lion" of Kashmir, is visited by most travelers, and has often been described. Further description would be unnecessary, if travelers were also archaeologists; but as they seldom are, many erroneous statements about Martand have been repeatedly printed, and a brief resumé of facts about it may not be out of place.

The temple was described by Gen. Cunningham as early as 1848. His idea was that it had been erected by King Ranaditya in the latter half of the sixth century, and the enclosure added by King Laladitya in the eighth. This was rejected twenty years later by Fergusson, with whom modern writers agree. The entire structure was erected by Laladitya. The theory that the temple stood in water, in which Fergusson followed Cunningham, has also been rejected. The structure was dedicated to Vishnu, as a Sun-god, worshipped under the local name of Martanda. The temple itself measures sixty by thirty-eight feet, with two wings attached to the façade, which make its width sixty feet also. It is conjectured that its complete height was originally also sixty feet, thus making its three

dimensions the same. There are no fragments extant that could have belonged to the roof, so it is uncertain whether it was of wood or stone. The courtyard in which the temple stands is 220 by 142 feet, with a considerable number of columns standing in its colonnade. As Fergusson remarks, the raptures of some writers in regard to these ruins seem a little overdone. They have a most imposing situation, and are sufficiently impressive, but not remarkable compared with similar ruins. The sculptures are almost completely destroyed.

This temple is not frequented by present-day pilgrims, who flock to the modern temple of Martanda at Bawan, the village around the Tirtha, or sacred spring, of Martanda, where Vishnu has been worshipped in this form since early times. From Bawan, one goes about a mile to the hamlet of Bumjoo. Here in a cliff is a small Hindu shrine still in use. Nearby is the shrine of a Mohammedan saint. Bumjoo is often omitted from the guide-books, though it is easily included in a visit to Martand. There is a fine view of the Liddar Valley from the cliff.

Achibal lies seven miles from Islamabad. It is nearer to Martand, and campers could go directly from there. For house-boaters it is easier to return to the boat each night. Achibal is one of Jehangir's gardens, and some of the enthusiasm usually lavished on Martand should be reserved for it, with its beautiful water-courses, chinar trees, and interesting ruins. The garden is well kept-up, like the Shalimar Bagh and Nishat Bagh at Srinagar, and is, I think, even lovelier than they. And the caretaker there was a courtly Mohammedan whose service was an asset, not a handicap, as is sometimes the case.

ART AND ARCHAEOLOGY

Our last trip proved to be the best. Twenty miles from Islamabad is the spring of Vernag. This remarkable spring is the source of the Jhelum River, according to native tradition, though its waters form only one of several streams that unite to form the real Jhelum. The spring was enclosed long before the time of Jehangir, who built here a magnificent spring-house, of which there remains only the enclosing wall, which is octagonal in contour and still retains the recesses which were the cooling-off places in the extreme heat. The surrounding garden has not been preserved in its formal state. Vernag was a favorite resort of the Empress Nur Jehan, and one can easily understand her partiality for the

place. Even in their ruined state, this spring and garden were to me the most attractive of all the attractive places in Kashmir.

As it was becoming late in the year, we regretfully returned to Srinagar. We made the trip in October, when the weather was ideal for the horseback excursions, clear and sunny, but not hot. As we went down the Jhelum, the chenars had begun to turn to the northern autumn colors. Whether Kashmir is more beautiful in the spring or fall has always been a fruitful subject for discussion. I did not see it in the spring when the wild flowers are out, but it is difficult to imagine that it could surpass the autumn.

MEUNIER: A MODERN SCULPTOR IN THE GREEK TRADITION

By WALTER R. AGARD

(Concluded from Page 79)

mastery, expressed with intensity, with a passionate fusion of form and idea.

Grant the defects. Sometimes the process was not disciplined sufficiently, the work was hasty. Again, the forms have fulness without tautness, there is no great variety in expression, faces and feet are standardized, and the understanding of flesh values is decidedly limited. Bronze, with its harsher shadows, was Meunier's best medium. But these limitations weigh only slightly when we consider his service to his art and to his time. He

revitalized plastic conception. His direct influence has appeared in the work of Bloch, Nivet, Thorneycroft, Cordonnier, Landowski, and, most of all, Bouchard, lover of the full-flavored peasant life of Burgundy. But beyond all that, if not in subject at least in breadth of conception and technical aims, Meunier has given fibre and amplitude and power to the sculptors of all countries, and has reinstated sculpture in terms of that adequate function which was first comprehended and realized by the Greeks.



BUDDHA AND THE SIXTEEN ARHATS

TIBET'S SACRED ART

By FRANCES R. GRANT.

LIKE a great star, Asia seems now to hold the eye of the world. Constantly the deserts of the East are yielding new treasures to the symposium of the world's culture, and the web of man's yesterdays assumes for us a clearer outline. We are beginning to discern the pattern of evolution.

In our researches, we cannot but realize that in the art of Asia is found one of the most fruitful sources of our knowledge of her spirit, and of her silent devotions.

The recent work in this field by the Roerich Art Expedition under Nicholas Roerich, deserves the deepest appreciation of the world of culture. In the researches of his son, George Roerich* the orientalist, much light has been thrown upon the epic of Tibetan art, and upon its history and symbolism. The collection of Tibetan banner-paintings (*tankas*) gathered by George Roerich for and now displayed at Corona Mundi, International Art Center, New York, comprises one of the most complete collections of this work, covering the gamut of Tibetan expression, and in these, one may well trace the thread of Tibet's artistic life.

Not so long ago western eyes might have found this panorama of art far from clear, but now that we have learned to appreciate the romance of China, the subtleties of Japan, we can turn with true appreciation to the fiery fantasy of Tibet, realizing that it has a distinct message.

Despite the great forces still unrevealed in the East, we already can discern the synthesis of its history. For

the development of Buddhist art demonstrates that there do not exist tremendous barriers between eastern and western civilization. Instead, Buddhist art seems to weave into one the creative efforts of East and West with the doctrine of Buddha.

"It is not yet possible", as George Roerich tells us, "to write a history of Buddhist art in all its phases and different epochs. This huge work remains to be done, and we only can hope that future investigations in this field will facilitate the scholar's task. But if the complete history of Buddhism is still to be written, we can already affirm the unity of its evolution. No matter how different local influences, the types created by the efforts of the Hellenistic genius and of the Hindu spirit, kindled by the doctrine of Buddha, maintained their originality throughout the centuries, from the caravan stations in the deserts of Chinese Turkestan to the island of Java. It is a matter of astonishment that the doctrine of Gautama, the Buddha, who established a legion of monks striving for a kind of ideal communism in this world, could have caused the rise of an art which powerfully attested itself throughout the vastnesses of Asia."

Contemplating the serene simplicity of a Gandhara Buddha, the delicate design of the Ajanta frescoes, the powerful and sometimes martial spirit of the Central-Asiatic pictorial compositions and the religious fervor of the Wei art in the grottos of Yun-kang and Lung O-men, we feel ourselves to be in the presence of a lofty altar of beauty erected by the united efforts of a host of eastern and western artists. No imaginary barrier stood or stands

*"Tibetan Painting," by George Roerich, Pub. by Guethner, Paris, 1924.



PARADISE OF PADMA SAMBHAVA.

ART AND ARCHAEOLOGY

between these two great spheres of culture and civilization, and only racial prejudices have fostered the creation of a separating wall which haunts the modern occidental imagination. It should be remembered also that the historic evolution of mankind never knew such barriers, and that the message of culture proclaimed in one country is often acclaimed with equal enthusiasm in another far distant one.

In Tibet, the Himalayan frontiers did not prevent the entrance of numerous influences which enriched the vast pantheon of Tibetan Buddhism, thus elaborating the weave of Tibetan art. It is said that the famous ruler of Tibet, Sron-btsan-sgamo-po, who lived in the seventh century A. D. and introduced Buddhism to his country, married a Chinese princess and a Nepalese princess in order to obtain through them the two famous images of Buddha, which are preserved in the Jo-khang in Lhasa.

Since that day, the tides of the surrounding peoples have brought their influence into Tibetan religious and artistic life by way of trade routes. Buddhist missionaries, entering the country in the seventh century, carried the sacred images of Buddha, of Bodhisatva and of other holy ones with them, and with these sowed the germs of Indian influence in Tibetan art. The close proximity of Nepalese pictorial art also laid its impress on the Tibetan artist—an influence which was high, since the Nepalese artist was greatly reputed for skill. In addition to these influences from the south, other influences were at work in Tibet. Constant relations with Khotan laid impress upon Tibetan fantasy, and it is apparent that the influence from the north has been a strong one. In the tenth century, when Mohammedanism

spread through central Asia, Buddhist monks from Turkestan found refuge in the Tibetan monasteries, bringing with them the traditions of their various localities. Chinese art never strongly influenced Tibetan art; on the contrary, the iconographical manuals of the Ming period bear a predominant Nepalese influence. In the XVIIIth century only is Chinese influence in design and ornamentation apparent.

Two chief schools are at present discernible in Tibetan art—the southwestern and northeastern, the first having its center in Shigatse and following the traditions inherited from India. The second is in Derge, and gained its strength from the great caravan routes of the Mongolian plains and western China, thus bearing a strong northern influence. It is mostly in modern paintings that the differences of these two schools are more apparent, as a curious unity exists in the ancient periods of the art.

Strangely enough, in elusive Tibet a condition exists analogous to the Renaissance period in Italy. There is no school in Tibet where artists receive their training, but, as in Italy of old, or in old Russia, each master has a number of pupils who live with him and aid his work. In the great religious centers there are always large staffs of artists, and the Dalai-Lama at Lhasa has a constant array of artists in his service. Like the early Renaissance painters, too, the Tibetan artist seldom stays long in one place but travels from site to site, working in the houses of rich laymen or executing mural decorations in the large monasteries.

Technically, the artist of Tibet works much like the Russian ikon painter. He stretches the silk or linen on which he paints, upon a square frame. Upon this is spread a mixture of

ART AND ARCHAEOLOGY

chalk and glue. After it dries, it is polished with a conch-shell to a high brilliance. Then come the actual paintings. The tracings are often made by wood blocks, or perhaps by hand. If by hand, the geometrical figures are outlined upon the background with red or black ink. The Tibetan painter works with great zeal and care, for to make a mistake in the measurements of a body given in iconographic manuals is considered a great sin.

An intense religious atmosphere surrounds the creation of a painting. The artist is usually a lama (priest), versed in the sacred scriptures. The prescriptions for artists found in the sacred manuscripts, say that he must be a saintly man of good behavior, learned in the scriptures and reserved in manner, and that the saintly images must be painted in a clean place. Hence the artist's studio of Tibet is always comparatively clean. The artist is generally found sitting on the ground holding the painting on his knees. Around him are seated the disciples who prepare the colors and attend to the needs of the master. Sometimes an advanced student helps by coloring the figures drawn by the master.

A continuous recital of prayers accompanies the painting. Sometimes these are said by the artist himself, or sometimes by another lama who is present and whose duty it is to read aloud the prayers while the artist works. Such religious significance is attached to the completion of the painting that the face of a Buddha or Bodhisatva is preferably drawn on certain auspicious dates. Through Tibet, the fifteenth and thirtieth days of the month are considered sacred, so that generally the artist will draw the features of the face on the fifteenth

day of the month and color them on the thirtieth.

Even more than in other eastern expressions, Tibetan art is interwoven with religion and partakes of its substance. The painters of Tibet nurture their inspirations upon the epic of their deities. The miracles of their teachers, Guru Padma and Tzong-kapa—the devotee of pure spirit—and of the entire cosmogony of deities, become a theme never-ending in variation. And above it, like a dominant and pulsating overtone, is sounded the belief in Lord Maitreya, the coming Buddha, and of the King of the Sacred Kingdom, Shambhalla—Ruler of the world.

A legend is told concerning the portrait of the Lord Buddha. It is said that before Buddha departed from this earth, the Lords of Dharmapal asked that he leave his portrait to mankind. Buddha consented, and appointed an artist worthy of the work. But the artist trembled so as he approached Buddha, that he was unable to execute the image. Then Buddha said to him: "I shall stand beside the water and you can trace my image from the reflection." Only in this way was the artist enabled to make the portrait of the great teacher. Tibetans say there are four copies of this portrait, two now in Lhasa, and the other two, hidden until an appointed date.

Since that time, Buddha has furnished a never-failing theme for these devout artists. In his meditations, renunciations and miracles, Tibet's creators have found the same inspirational magic which our Giotto and Fra Angelico found in the drama of Galilee. Each gesture of Buddha's arms is fraught with meaning, and supplies them with a whole *epos* of material.

ART AND ARCHAEOLOGY

Each of the acts of his life unfolds to them a new universe, around which they weave their texture of intricate color and beauty, their illuminated web of fantasy.

Then, too, they turn to the other members of their pantheon—the sixteen Arhats; Avalokitesvara—a spiritual conclave, many-headed, many-armed, a synthetic figure interpretative of the magnitude and power of Buddhahood; the founders of monasteries, among whom Tzong-ka-pa and Padma Sambhava, ornamented with a great

delicacy of symbolic details, take on vivid force. Here we behold the tale of Tzong-ka-pa, founder of the Yellow Sect, who did not yield to the seductions of magic, and forbade his monks to practice conjurations—his path was towards the pure spirit.

Or here are the tales of Padma Sambhava, founder of the Red Sect. One may see the teacher in the various acts of his long life of spirit—perhaps defeating a dragon, or bringing rain to the parched earth. Elsewhere he saves a drowning one, or with a magic dagger strikes down the arch enemy, the tiger. Snakes are made harmless by his touch; he abates the stormy current and pacifies the spirit of the mountain. All these dramatic moments are projected upon one banner—polyphonic and polychromatic fulfillment of a theme.

Elsewhere we see the images of the *taras* protecting goddesses of the virtues, white, blue and green visaged womanhood—with quiescent expression. Sometimes we find the keepers of the lightning, or the guardians of the hemisphere, and most often, the image of the seven treasures vouchsafed to humanity and destined to bring peace to earth.

Most revered are the images of Buddha Maitreya in a golden aureole, telling the



NICHOLAS ROERICH, THE EXPLORER AND ARTIST, WITH HIS SON GEORGE, IN TIBETAN COSTUME.

ART AND ARCHAEOLOGY

hope of Buddha's return to earth to walk again among men; and the King of Shambhalla—the coming ruler of the world, whose sacred steps are already heard. For amidst the silent meditations of the East, there fervently arise the names of Buddha-Maitreya and King of Shambhalla, He Who shall deliver the world from its throes, and Who, as the lightning, “shall come out of the East, and go even unto the West”.

The Tibetan creator of this great fantasy of beauty, as he labors, feels himself wholly inspired by the vision of the great Buddha Who comes, and Nicholas Roerich, seeing one of the artist-lamas of Tibet creating his image, thus writes of him:

“On a tiny rug in the corner of a white gallery, and with various pigments, the artist paints the image of Buddha Maitreya full of symbols. He prepares the fabric for the painting and covers it with *levkas*, a mixture of chalk in glue, and irons it with a shell. He works exactly like Russian ikon painters. In the same way does he rub his colors, does he heat them on a coal-

pan, and thus also does he keep an additional brush in his thick black hair. His Tibetan wife helps him to prepare his colors.

“And so in the white gallery is being conceived the detailed image, many-colored. Each symbol upon it more clearly defines the Blessed One. Here is the frightful bird-like Garuda Ganeshi, elephant of happiness; and Chintamani, the White Steed, bearing on its back the miraculous Stone, treasure of the world; sacred cycle of chosen symbols. And upon the image and the blessed hands is laid pure gold.

“And like the ikon-painters, the artist-lama sings his prayers as he labors. The prayers become more fervent—this means he starts upon the face itself.

“And then occurs another wonder—only possible in this land. In the deep twilight, when the rising moon possesses all things, one hears through the house the silvery tones of a hand-made flute. In the darkness the lama is sitting upon his rug, playing with rapture before the image of Maitreya.

“Such are the strings of earth.”





RUINS OF XOCHICALCO NEAR CUERNAVACA, MEXICO.

© C. B. Waite, Mexico City

XOCHICALCO OR THE HILL OF FLOWERS

By EDITH SONE ROOK

RISING in the midst of a sterile plateau, that is relieved by distant, opalescent lakes and the encircling Cordillera, the Hill of Xochicalco is crowned by one of the most unique monuments that enrich Central America with the art of an unknown race. It is about eighteen miles from Cuernavaca in the State of Morelos, Mexico, and accessible to travellers who are not averse to many hours in the saddle.

The start should be made in the freshness of the early morning, riding through quaint streets that have a noticeably Oriental character, and beyond them to an open valley where, considering the altitude of almost four thousand feet, vegetation is unusually luxuriant. Ideal conditions for growth

exist under the protection of the Sierra Madre at the north and east, in combination with full southern exposure to the tropical sun.

Several miles are covered before broad tracts of emerald green mark the cane fields of the sugar haciendas that have been the outskirts of civilization since the days of Spanish Conquest. Time should be spared to enter at least one of the patios, where picturesque beauty contrasts most surprisingly with the severity of the outer walls. When these great buildings fade in the distance, the smiling aspect of the country changes to long stretches of sun-scorched earth, and the shade of an occasional tree becomes the most coveted blessing. At this stage of the journey interest is stimulated by a

ART AND ARCHAEOLOGY

more and more curious cañon or *barranca* that yawns from an obscure beginning to unbelievable depth and width and makes many a pitfall for unwary horsemen. Although undoubtedly the mountain torrents have been a factor in tearing these great rifts in the soil, the resemblance of the opposite sides leads to the supposition that they were wrenched apart by even a greater force, and it is generally con-

voluble drivers, and it is not an uncommon event to encounter a procession of Indians, carrying a suggestive stretcher, with a recumbent form only half concealed by the inevitable scarlet sarape. No explanation is necessary for such uncanny incidents in Mexico, as a quarrel ended by the ever ready knife is quite an ordinary occurrence; witnesses and friends accompany the gruesome burden to seek so-called



WAS XOCHICALCO FORTRESS, PALACE, SANCTUARY, OR PERHAPS ALL THREE?

ceded that only an earthquake could have been the original cause. Inexperienced travellers lose time and patience in attempting to cross without guidance, as they are compelled to retrace many steps. The uneven surface of the ground surrounding these mammoth fissures is due to a hard, black deposit from the streams of lava that evidently engulfed this region during eruptions of neighboring volcanoes.

The road is rough but frequently enlivened with pack trains of the ubiquitous donkey, prodded along by ever-

justice in the nearest town, where a decision of the *Jefe Politico* means The Law.

A few hours of intense heat in the aridity of the plain renders the unexpected sight of a garden spot, divided by a running brook at the bottom of the *barranca*, needful encouragement to make the precipitous descent. Beyond the old stone bridge with its quaint, pointed arch, many wayfarers yield to the temptation to bathe in a limpid pool, resting afterward in the comforting shade of a lime tree while quenching their thirst with juice from

ART AND ARCHAEOLOGY

the low hanging fruit; when horses and mules are mounted again, both man and beast have renewed vigor for the steep climb out of the *barranca*.

The route leads through the village of Tetlama, where bamboo and corn-stalk dwellings, and granaries of sundried bricks, are picturesquely roofed with conical thatch, for which adjacent palm trees supply the binding material.

but wonderment over their elusiveness soon gives place to satisfaction as the hill which is the chief object of interest becomes more and more distinct, the fortress-like formation on the broad, flat summit distinguishing it from the others of the group rising in the center of the tableland. However, as the eye can not measure distance accurately in this crystal atmosphere, it seems an in-

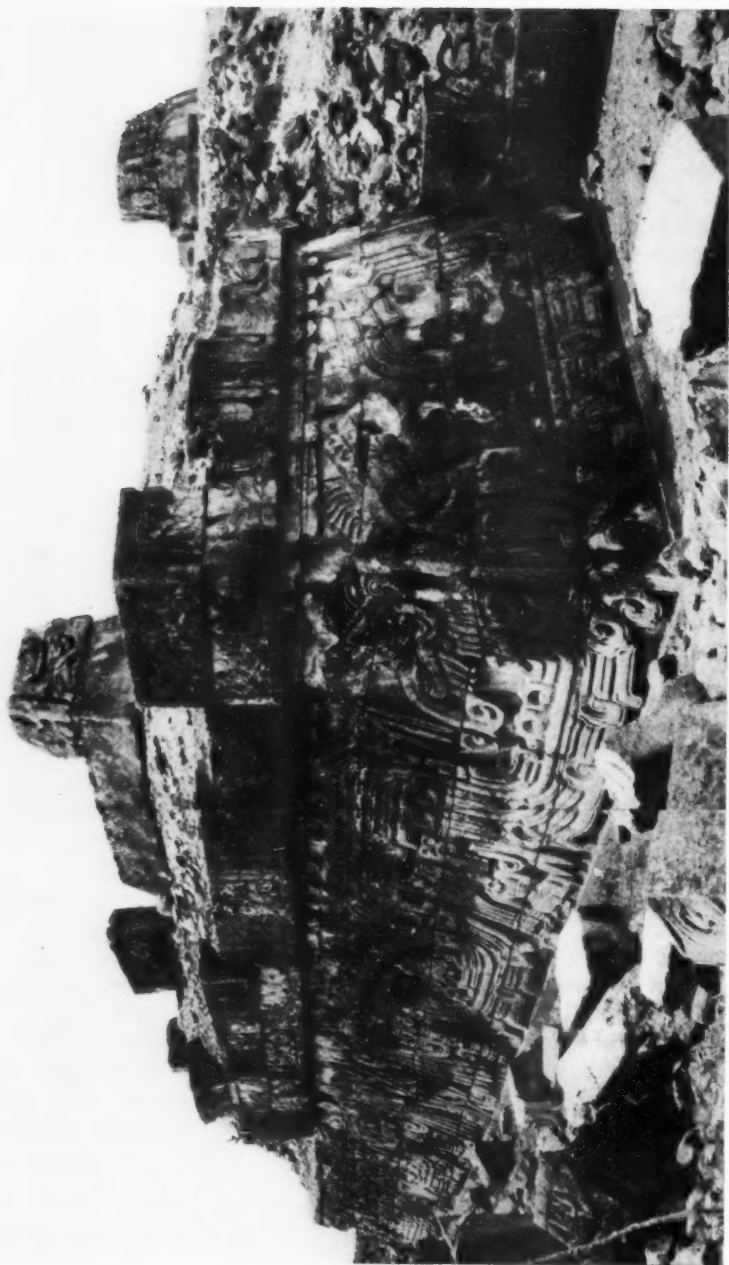


STONE-AGE SCULPTORS PATIENTLY CHIPPED AND DRILLED THESE ELABORATE DESIGNS IN THE UNUSUALLY HARD STONES, WORKING WITHOUT METAL TOOLS AND WITH NO POWER BUT THAT OF THEIR STRONG HANDS.

An amusing feature of these miniature homes is their excessive ventilation—only suitable to a locality where the mildness of every season makes practical, also, astonishingly scanty clothing. The inhabitants are said to be descended from Indians of Cortes' time, but far earlier generations of people are held responsible for the extraordinary monument nearby which was probably a sanctuary, and may have been a palace as well as a military entrenchment. The timidity of the natives seldom allows strangers close enough to exchange even a greeting,

credibly long ride before the actual destination is reached.

Passing the ruined moat, filled with masonry, signs are discoverable of other trenches, and the circuit of the hill at the base is nearly two miles. It is necessary to make the steep ascent on foot over crumbling walls, loose stones, and the accumulated dust of, perhaps, thirty centuries. A road that was formerly a broad avenue winds around and around the mound which, in Humboldt's day, was three hundred and eighty-three feet high with indications of five stone terraces. Enough of



THE WALLS OF XOCHICALCO INCLINE FIFTEEN DEGREES FROM THE PERPENDICULAR, AND THE GREAT
CARVED BLOCKS OF PORPHYRY WERE LAID TRUE WITHOUT CEMENT OR MORTAR.

ART AND ARCHAEOLOGY

the great stairway remains to demonstrate the stately simplicity of form apparent in every part of the truncated pyramid, which measures seventy-six by sixty-eight feet and undoubtedly housed the most vital phases of life in prehistoric times: otherwise it would not have seemed worth while to erect, with almost superhuman labor, such gigantic bulwarks against attack.

In the face of so great a mystery even the first archaeologists, recording their visits to the ruins, confessed that they could merely conjecture from remaining fragments what constituted the edifice in its entirety, and judge from detailed study of the enormous blocks of porphyry rock, the extent and character of that ancient civilization. According to some expert opinions the extreme hardness of the stone has prevented its decay and explains, also, the extraordinary preservation of the carving; in that connection, another unusual feature is the total absence of moss or lichen, presumably due to the excessive dryness of the atmosphere. Many authorities state the almost incredible fact that only stone implements could have been in existence when this stupendous work was executed. The carving in high relief represents martial figures of a distinctly Asiatic appearance, wearing warlike headdresses adorned with plumes, while priests of a pagan religion seem to direct sacrificial ceremonies. The most conspicuous symbol among the infinite variety of bird and animal life has been appropriately described as a double-tongued monster, resembling a serpent. It flanks the four corners of the structure. The long, snakelike body is ornamented with a pattern that suggests scales, or the feather rings of the sacred quetzal bird, and winds in and out to the center of the wall where

it meets a similar creature starting from the opposite direction. Hieroglyphs probably chronological complete a rhythmic design that furnishes abundant proof of culture as real as it was primitive. The detail helps one to visualize the kind of people who raised and inhabited the place in its prime. Only debris is left of a possible interior to the building, but with the additional suggestiveness of a circular opening, like the wells which were usual in connection with human sacrifices, the position of many upright stones at the top of the mound strongly indicate a pyramidal temple of the Aztec type. About the date 1834 Charles Latrobe mentioned having seen, in the rubbish a little below the summit, the ruins of a great altar.

The walls of the basement incline inward about fifteen degrees from the perpendicular, and the deduction is reasonable that the upper stories followed the same lines. The great stone blocks were laid without cement and ample evidence has proven the crime of quantities of them having been carried off to build dams and foundations for haciendas in the vicinity, while the destruction is said to have been hastened at one period by a rampant growth of huge trees, which disappeared long ago.

Seven artificial caverns honeycomb the limestone hill. These underground chambers are connected by tunnels, and the three most important in size retain the solemn grandeur of great vaulted auditoriums; their pink walls look in good condition though the material crumbles away to dust when disturbed. One cannon-shaped passage is lined with an oily yellow mortar and sealed at one end, for some unguessed purpose, with two handsomely chiseled rocks.

ART AND ARCHAEOLOGY

Leading to this hill of equal interest inside and out, four ancient stone causeways are distinctly definable, approaching, from the cardinal points of the compass, the bastion-like formation that presents identically the same aspect in three directions, the fourth facade being varied by massive entrance steps.

The most satisfying reality of Xochicalco today is the magnificent view from the summit, the center of a plateau surrounded by the natural

barrier of mountains. In the east snow-crowned Popocatepetl and Ixtaccihuatl, and in the west the frequently white Toluca range, preside over less lofty and more sombre neighbors to north and south. The majesty of the panorama is awe-inspiring, and compels admiration for those early Americans who selected the setting, and who were sufficiently hardy to establish a monument so durable it has testified to their ability through, perhaps, three thousand years.

Fishers Lane 82y/1st
Seman town Philada

My Dear Mr Holmes
Have been back about
a week from that "modern Gehenna"
and have seen all the Cars I
want to for the rest of my natural
life - Shall go down to Long Island
I expect, about the end of this week
So if you want to go to Coney Island
on your grand swing, could meet you
in New York and go down with you
or do you want to go to Atlantic
City first.

Doore hasnt gotten home yet.
is immortalizing himself and embellishing
my ladies album in the White
Mountains - wish I was doing
the same instead of —



At any rate I want to try to
go to Washington about October
1st

Very truly yours
J Pennell

Admirers of the work of the late Joseph Pennell will be interested in the reproduction of a letter he wrote to Professor Holmes back in 1881, after a prolonged study of the Luray Caverns. The letter, and the accompanying sketch, hastily dashed off on a sheet of the cheapest sort of letter-paper with characteristic Pennellian bravoure, are typical of the man. The huge pitcher of iced tea on the table beside the artist is really tea, notwithstanding the date!

NOTES AND COMMENTS

On June 26 a severe earthquake damaged the Museum at Candia, Crete, breaking a number of mural paintings, among them *A Minoan Lady*, and smashing show-cases, figures, jars, pottery, etc. Plans for the immediate restoration of the Museum have been made by the Greek Minister of the Interior and the funds are available.

The June issue of the *Bulletin of the Metropolitan Museum of Art* contains an article on the recently developed X-ray diagnosis of paintings by H. B. Wehle. A similar article, by Alan Burroughs, who made the experiments at the Fogg Museum of Art at Harvard, appeared in the *Atlantic Monthly*. The X-ray is used to distinguish between the old paint of the original canvas, and any new paint applied over it. The rays pass most freely through the new but are considerably intercepted by the old. The detection of "restorations", forgeries and counterfeits is thus made more certain. Mr Burroughs sailed for Europe late in July to do some more X-ray work for two of the great museums.

John L. Severance has been elected President of the Cleveland Museum of Art, succeeding the late J. H. Wade. Mr. Severance has been acting head of the Museum since Mr. Wade's death in March. His election by the Trustees is regarded as fortunate for the Museum, since he is in accord by taste, tradition and family with his predecessor, thus insuring a continuance of the policies which have made the Museum so successful.

the artist's work more under the influence of Italy. The tapestry is in remarkable condition, with relatively small areas of restoration. It is notable for having retained its borders, which are lacking in the Soderini set. Another Gothic tapestry has come to the Pennsylvania Museum as a gift from Sir Joseph Duveen. It is an example of Tournai weaving and dates approximately 1475, an allegorical representation of Hope, one of a series in which other virtues are likewise personified.

Dr. Ales Hrdlicka, Curator of Physical Anthropology of the Smithsonian Institution, has been awarded the highest British honor for research in his field, the Huxley Memorial medal of the Royal Anthropological Institute, and will go to London in November, 1927, to deliver the Huxley lecture and receive the decoration.

Miss Mary Cassatt, dean of American women painters, died near Paris, France, on June 14, and with her, in the words of the *Art News*, "almost the last link between the great masters of Impressionism and contemporary art is severed. Monet alone remains."

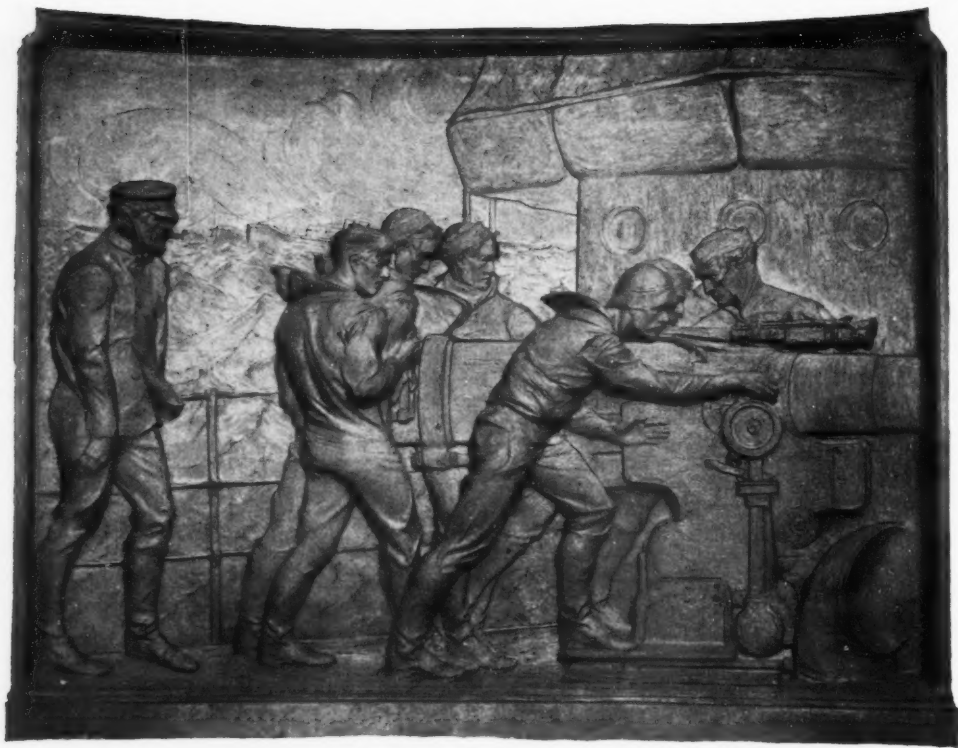
A small hoard of coins recently unearthed in digging for the foundations of a hotel in Pisa, Italy, proves to be of unusual interest. A report to the *Art News* says of them: "One of them is a *lari* of the mint of Messina and Syracuse of the year 1300. There are also two

PENNSYLVANIA MUSEUM GETS IMPORTANT EARLY TAPESTRY

Memorial Hall, Philadelphia, has just acquired, from Duveen Brothers, a superb tapestry, *The Deposition from the Cross*, purchased from general Museum funds and subscriptions. The amount paid has not been made public, but it is understood this tapestry changed hands a few years ago for the sum of \$150,000. It represents an early phase of northern Renaissance. Woven in Brussels about 1510, it is closely related to the series of the Passion—woven for Pietro Soderini, head of the Florentine Republic from 1502 to 1510—which is now in private possession in Paris. The Soderini set, illustrating the principal works on Gothic tapestry, includes the *Agony in the Garden*, the *Crowning with Thorns*, the *Bearing of the Cross* and the *Crucifixion*. The Pennsylvania Museum example represents the next episode of the Passion. It is closely related in other respects to the tapestry of the Deposition, now in America, the cartoon of which is attributed to Albert Claesz, likewise well known through illustrations. The Philadelphia example, however, is superior to this in the grace and pathos of the attitudes, and would seem to represent a later phase of



DEPOSITION FROM THE CROSS. A BRUSSELS TAPESTRY OF 1510.



BRONZE MEMORIAL PLACQUE IN THE NEW WING OF THE OHIO STATE ARCHAEOLOGICAL AND HISTORICAL SOCIETY AT COLUMBUS.

Florentine florins of the same date, and two Roman Augustan coins of great value. Besides these a coin has been traced which is believed to be thirteen hundred years old, which bears on one side the representation of the *Volto Santo* of Lucca, and whose reverse is engraved with the words, *Otto Rex*. In the centre of this inscription are two letters in Gothic script."

Thus far the only memorial of the World War provided by the State of Ohio is the new wing of the Ohio State Archaeological and Historical Society at Columbus. The addition is to be a museum as well as war memorial. Four bronze plaques in the entrance rotunda and a heroic figure of an American infantryman on the front steps are the work of Bruce Wilder Saville, sculptor, formerly head of the department of sculpture of the Ohio State University, and now of New York. The panels, one of which is reproduced here by courtesy of the Society, tell the story of the citizen recruit from his enlistment until his arrival in the trenches as a trained soldier. Panel No. 3 shows a convoy in the background carrying troops and supplies, while the foreground is taken up by a very alert gun's crew on the deck of one of the protecting destroyers which are shepherding the merchant ships on their dangerous journey.

May 18 saw the opening of the new Eckley Brinton Coxe, Jr., wing of the University of Pennsylvania Museum. This newest addition to the Museum is two-storied, with one large hall on each floor, with connecting galleries at the sides, giving a total of ten exhibition rooms. Most of this space is devoted to

Egyptian material. In one small chamber adjoining the main hall is a model of the palace of Merenptah, accurate in all its details and eloquent of XVIIIth Dynasty splendor. On the walls the King is to be seen triumphing over his enemies, who are again depicted upon the floors, so that he may literally tread them underfoot. The hieroglyphic inscriptions on the walls are declared to be accurate and perfectly readable by Egyptian scholars. The Egyptian tomb, reliefs from the palace of Assurnasirpal II at Nimrud, Assyria, winged bulls, lions, warriors and priests, and other exhibits illustrative of the arts of Persia, Syria, Asia Minor and Egypt, make the new wing, which adds a third to the Museum's exhibit space, of unusual interest and importance. The Museum storerooms are still crowded with other valuable material, and already the authorities are looking forward to a fifth increase in the size of the Museum, with the object of displaying the hitherto unseen treasures in storage.

Apropos of the recent mention in this department of the studies being made in Italy of the Etruscan linguistic riddle, it is interesting to note that during the National Etruscan Congress, held in Florence in April and May, Prof. Bartolommeo Nogara, head of the Vatican Museum, read a paper in which he declared Etruscan to be still a riddle. Prof. Trombetti, the philologist, agreed. The sensation of the meetings was provided by Prof. A. Sogliano, who read a detailed paper in which he endeavored to show that Pompeii was not a Roman but an Etruscan city, and that the Temple of Jupiter there was a Roman substitute for the true tripartite form of Etruscan edifice.

GLOSSARY

[Continued from the last issue. For explanations, see previous issues.]

A

- Ac'ti-ad**: the 4-year term between consecutive celebrations of the Actian Games.
- Ac'ti-an**: pertaining to Actium, Greece. (The quinquennial Actian Games were founded by Emperor Augustus in honor of Apollo at Nicopolis (Epirus), to celebrate Augustus's sea victory off Actium on 2d Sept., B. C. 31, over Anthony and Cleopatra's Egyptian fleet.)
- Ac'ti-um**: the classic name of the promontory of Punta, at the mouth of the Gulf of Arta, opposite Nicopolis, Greece.
- ac'ton**: the padded jerkin worn beneath mediaeval armor; sometimes used of plate armor itself.
- a'cus**: the pin, usually jewelled, which fastens an archbishop's pallium.
- A-dae'us**: a Gr. poet of early IVth century fame.
- A'da-pa**: in Bab. myth., the hero of a struggle between the sun of spring and the gods of storm, resulting in man's loss of immortality.
- a-dar'con**: an ancient Hebrew gold coin, perhaps the Persian daric.
- Ad-dar'u**: 12th month of the Assyrian year, corresponding to February. Cf. Sekisil.
- ad-dict'**: in Ro. legal phraseology, to award or deliver officially by pronouncement of a magistrate or court.
- ad-dic'tion**: in Ro. law, actual disposition or assignment by court decree.
- a-del'phi-ar'chal**: in Ethnol., group control of a tribe among certain Am. Indian races, by the principal men acting as brothers of the women of the tribe.
- Ad-her'bal**: (1) a Carthaginian soldier of the 3d century; (2) a king of Numidia.
- Ad-me'tus**: in Gr. Mythol., king of Thessaly and husband of Alcestis.
- a-do'be**: (1) sun-dried mud-mortar, sometimes made with straw, and generally in brick form; (2) any construction of such brick or mortar; (3) *in a colloquial sense*, false.
- A-do'ni-a**: the yearly festival and public expression of sorrow in honor of Adonis, established by the Greeks and passed on to the Phoenicians and other peoples.
- A-don'ic**: (1) pertaining to Adonis; (2) in ancient prosody, a meter formed by lines each made up of a dactyl and a spondee, and believed to have been employed in the Adonia.
- A-do'nis**: in Gr. and Phoen. Mythol., a youth so beautiful and perfect he was the favorite of Venus; killed by a wild boar. Cf. Tammuz, Astarte, Ishtar. [Both the cult of Adonis and the original myth are Phoenician by origin.]
- A-dram/me-lech**: a son of Sennacherib, about B. C. 711; killed his father.
- A-dra'nus**: a god of prehistoric Sicilian mythology.
- A-dras'tus**: that king of Argos who, in Gr. legend, led the "Seven against Thebes."
- A'dri-a'nus**: a Gr. rhetorician; flourished about the 2d century.
- A'dri-at'ic**: in Anthropol., a human type: the typical example is the tall, brachycephalic, long-faced Albanian.

- ad'y-tum** [pl. adyta]: (1) in Archaeol., the holy of holies or inner shrine in ancient Gr. temples; (2) the "secret place of the Most High" in the Temple at Jerusalem; (3) in general, any sanctuary, or even sometimes anything profound and mysterious.
- Æ-ac'i-des**: the descendants of King Æacus of Egina, afterwards a demi-god.
- Æ-ae'a, or Aiaia**: (1) Circe the enchantress; (2) the island between Sicily and the Ital. mainland where legend places Circe's home.
- Æ-an-te'um**: a town on the Thessalian promontory of the same name, where the temple and tomb of Ajax are located.
- Æ-an'ti-des**: a Gr. poet of the end of the 3d century.
- æ-des**: in Ro. antiquity, any building not formally proclaimed or consecrated as a *templum*.
- æ-dic'u-la**: in Ro. antiquity, a little house or shrine; sometimes a votive offering resembling a miniature temple, or even a niche in a shrine for an urn or statuette.
- A-e'don**: in Gr. Mythol., Queen to King Zethos of Thebes; killed her own son on mistaking him for her sister-in-law, Niobe's, child.
- Æ-e'tes**: that king of Colchis who, in Gr. legend, was owner of the golden fleece and father of Medea.
- Æ'ga-des**: the naval battle which ended the First Punic War, B. C. 241; named from the islands off the Sicilian coast, where the fleets met.
- Æ-ga'le-os**: the mountain in Greece from which Xerxes supervised the battle of Salamis, Oct. 20, B. C. 480.
- Æ-ge'an**: a branch of the Mediterranean which separates Turkey from Greece.
- Æ-ge'on**: Briareus.
- Æ'ger (Ægir)**: in Norse Mythol., the god of storms at sea.

The words below all appear in the articles contained in this number. Each archaeological term will appear in its proper alphabetical position later, fully defined and accented.

- Aryan**: the primitive central Asian parent stock of the Greeks, Latins, Celts, Anglo-Saxons and other races.
- atelier**: an artistic studio-workshop; *loosely*, any workshop.
- Baroque**: the XVIIth century style characterized by meaningless over-ornamentation.
- eidos**: image, conception.
- Herodotus**: a Greek historian, generally called the "Father of History"; born about B. C. 484, died after B. C. 409.
- iconography**: the study of inscriptions, carving, etc.
- ikon**: in Russ. Eccles. ritual, a holy image, picture or mosaic.
- Kjokkenmodding**: [Danish] a kitchen-midden or rubbish pile.
- metope**: in Gr. Arch., the square stone slab, often sculptured or carved, which fits between the triglyphs of a Doric frieze.
- Punic**: Carthaginian (*from* Poeni=Carthaginians).
- relievo** (the better form is *rilievo*): in sculpture and carving, a relief.
- tumuli**: generally, burial mounds erected by man; sometimes, the heaps of debris marking an ancient city or edifice.

BOOK CRITIQUES

The Chain of Life. By Lucretia Perry Osborn. 1925. Pp. xvi, 189. Numerous illustrations. Charles Scribner's Sons, New York, 1925. \$2.

The writing of a book on evolution by Mrs. Osborn, the wife of Henry Fairfield Osborn, may seem like carrying coals to Newcastle. Nevertheless, Mrs. Osborn has produced a most readable primer on the subject, which will doubtless be read and appreciated by many people who do not have time or inclination for more technical treatises. The book is not only well written—it could hardly be otherwise—but is both reliable and instructive throughout, the latter quality being supplemented by numerous, mostly original, illustrations.

Very correctly, the author speaks no more of evolution as a theory: it is "a law as fixed as gravitation." The processes and methods of evolution are also more or less perfectly known; the causes, however, are still only partially clear, and "this is the only debatable part of evolution today".

The extent of the treatise will best be seen from the headings of the chapters: Introduction. Where did life come from? How did life originate? The beginning of evolution. Fishes and amphibians. Reptiles. The rise of the birds and mammals. The age of mammals. The rise of man, and Man.

If any regrets are to be expressed they are that the chapter on Man could not have been more ample; and that it was thought necessary to include two examples of the now familiar restorations of earlier man. These restorations are getting somewhat on the readers' nerves and there is a yearning for more variety.

ALAN HRDLICKA.

Turner's Visions of Rome. By Dr. Thomas Ashby. Pp., 32; 28 plates. London: Halton & Truscott Smith, Ltd.; New York: Minton, Balch and Company, 1925. \$5.00.

On account of his long and intimate acquaintance with the Eternal City, as former Director of the British School, Dr. Ashby is admirably fitted to interpret *Turner's Visions of Rome* as they appear in the artist's drawings. He has given us an attractive book, artistic both in form and content. Indeed, one feels that Turner himself would be grateful for the sympathetic manner in which this phase of

his work, so little known to the general public, has been presented.

As the author says: "To those who know only his pictures in oils, Turner's sketches and drawings come as a great surprise". The collection which he bequeathed to the nation contains 19,000 drawings, ranging from a hasty pencil sketch in a tiny notebook to a beautifully colored drawing based upon a careful pencil outline. It is the special group representing Rome and the vicinity with which Dr. Ashby is concerned. Of this group he has selected only twenty-eight, but they give an idea of the beauty of the rest. Twelve of the sketches which are reproduced are in exquisite colors; the remainder, in monochrome. In addition to the views of Rome, there are five scenes of Tivoli, a place which naturally attracted Turner greatly.

The text of the book is divided into an Introduction and chapters on Turner's "Earliest Italian Sketches", "Visits to Rome", "Visions of Rome", and "Visions of Tivoli". Of this text, the only criticism is the regret that there is not more of it.

Turner was at the height of his powers when he first visited Rome in 1819, therefore the artistic quality of his drawings of that city is very high. Ruskin says of them that they are in all respects "the most fine and most beautiful ever made by the painter", in which he seized "the loveliest features of some of the most historically interesting scenery in the world".

The drawings, however, have more than mere artistic interest. For us of today they are extraordinarily valuable as very careful renderings of Rome as it was, and, as Dr. Ashby puts it, "as alas! we shall see it no longer". To those who are wont to think of Turner, as they know him in his paintings, as an atmospheric impressionist, the author's statement that in his drawings he put down exactly what he saw, may be surprising. Nevertheless, Dr. Ashby stresses this point and says, "I have tested them in detail and have in every case found the representations to be scrupulously accurate".

Readers of this book will, I am sure, feel indebted to Dr. Ashby, not only for reproducing fascinating views of Rome, but also for presenting an unfamiliar phase of the work of the great English artist.

CORNELIA G. HARCUM.

ART AND ARCHAEOLOGY

Podunajská Dedina, A Monograph, by Ant. Václavík. Pp. 440. 30 color plates. 100 illustrations. Quarto. Vydavateľ'ske Družstvo Bratislava, 1925.

There is nowhere in Eastern Europe such a splendid opportunity for studying folklore in its purest form as in most of the Slovak villages. The Danubian basin has always been the touching point of different races and we can find there remnants of different cultures and civilizations, the old German and Croat civilization, for instance, as well as traces of a much more recent Magyar influence. The dominant element, however, in the territory which extends from the Danube to the Carpathians is the profoundly artistic and highly gifted Slovak people. We find there villages which are true museums of popular art and the inhabitants display besides an intense feeling for color and form, great talent for music. Every product of their rather primitive home industry, supplying the village population with the necessary domestic outfit, bears the distinct mark of their esthetic feeling, whether it is a piece of furniture, a farm implement, or an article of apparel. Their houses are beautifully painted with gay colors, equalling in their naive conception old frescoes of the Renaissance; their costumes, especially those of the women, are specimens of infinite skill, taste and painstaking needlework, resplendent in color and ornamentation. Their earthenware and pottery are embellished with original but charming designs and motifs. Every object with which they come into contact bears the stamp of originality, and it is quite natural that parallel with this sensitiveness for color and form they created a world of melody which it is scarcely possible to imagine without having an opportunity to listen to the songs of native maidens, and to witness the popular dances full of rhythm and fantasy, but at the same time decent and discreet. The music reflects the sentimentality of a real Slav soul, and there is such a variety of songs and motifs in every village that it is astonishing musical geniuses did not draw more inspiration from these sources of harmony, all as locally distinctive as if the particular echo of the village woods and hills had produced individual harmonies. These songs accompany every act of the village work, and of the daily achievements of the village population. Connoisseurs of Slovak folklore are able to tell exactly not only the provenience of every fragment of pottery and every piece of embroidery, but that of every par-

ticular melody, denoting the village where it originated.

It was time to prepare a scientific description of these highly cultural phenomena of the popular art of an individual, primitive, but rich civilization and to seize, fix and conserve the beautiful picture of life, color and harmony before it gives way to the prosaic products of modern industry, and before the native songs are deafened by the hoot of the railway and the industrial plant. This task Mr. Ant. Václavík has undertaken with success in *Podunajská Dedina*, choosing for his description a typical Slovak village situated in the neighborhood of Kosice (Kassau).

The Slovak people are a branch of the Czechs, having settled in the northern Danubian valley. They have therefore the same national character and features as the Czechs. However it seems that the buoyant Slav temperament is better preserved in the Slovaks. They are more gifted and more original, although deprived of any means of instruction by the national oppression to which they were long exposed. There is a legitimate hope that with the abundant possibilities of education which the young Republic offers to the population their individual culture will find expression in all branches of modern activity. They are undoubtedly called to play an important role in the life of the new Republic to which they have already given a precious contribution in the person of President Masaryk, who is a Moravian-Slovak, General Stefanik, and men like Hodza, Srobar, Hurban and others.

The activity of the national genius of the Slovak people will certainly not be confined within the boundaries of the new Republic, but will probably shine beyond them, and the interesting work of Ant. Václavík announces the intellectual rise of this young, keen and original folk.

ZDENEK FIERLINGER,
Czechoslovak Minister to the United States.

Digging for Lost African Gods. By Byron Khun de Prorok. Pp. xv, 369. 42 illustrations, 1 map. G. P. Putnam's Sons, New York, 1926. \$6.

This is an interesting and readable record, not so much of the results of archaeological research, as of the travels and experiences of an enthusiastic archaeologist, partly amateur and partly scientific, in some of the archaeologically most interesting districts of North Africa, Tunisia and southern Algeria. The localities

ART AND ARCHAEOLOGY

described include: the supposed site of Carthage, especially the so-called Precinct of Tanit; Utica; many of the ancient Numidian-Roman cities; the island of Djerba and a nearby city now covered by the sea; and important and most interesting Paleolithic and Neolithic sites in southern Algeria, including the little known region of the Hoggar. Excavations are described, and the peoples and their customs are told of in graphic, easily flowing language, written *con amore*, with much poetic imagery and a knack for colorful description. The book is permeated with the justifiable enthusiasm of one who loves the region to which he has given years of study and labor. However, one who knows the Parthenon, the Erechtheum, and the temples of Sicily, can scarcely subscribe to the author's statement as to the late Roman temple of Coelestis at Dougga: "Not in this earth is there the equal in grace and beauty of the marble temple that crowns the hill".

The reviewer, who was privileged to take part in the excavations at Carthage in 1925, under Professor Kelsey and Count Prorok, is inclined to question the great importance attributed to the Punic cemetery then explored, and he also doubts if there is a sanctuary of Tanit near by. Indeed, there would seem to be grave doubt as to whether the traditional site of Carthage is really that of the great Punic metropolis. *Carthago deleta fuit*. Its site was plowed over and strewn with salt. But one cannot but think it would be practically impossible to destroy utterly every wall and building stone of a once mighty city, with its great temples and other public buildings. Even the ruthlessness of Rome and the seventeen days' conflagration of 146 B. C. can scarcely account for the complete, or almost complete, absence at "Carthage" of truly Punic walls or substructures. Carthaginian tombs there are in plenty, also Roman remains, but of the original Carthage there seems to be nothing left. One is inclined to place the real site of Punic Carthage rather at Gamart, some miles to the north.

The site of Utica, which the reviewer visited, would seem to be much more worth while for excavation: it is unquestionably a splendid and easily excavatable site, as Prorok points out. According to him also, the island of Djerba is most promising: there are on this island the ruins of several ancient cities that are far more readily accessible than those now sunk beneath the sea, the search for which the author describes so graphically. To a geologist these

are of interest mostly as proving the recent subsidence of the coast line, as can also be seen at Crete and along the coast of the Peloponessus.

The publishers are to be congratulated on the "get-up" of the book. Some of the many illustrations, from photographs taken mostly by Mr. G. R. Swain, are excellent.

HENRY S. WASHINGTON.

Prehistoric and Roman Wales, by R. E. M. Wheeler, Director of the National Museum of Wales. Pp. 299. 109 illustrations, 4 maps. Oxford University Press, London and New York. 8vo. \$6.

This scholarly and stimulating book is much more than a "small scrap-book" of items about early Wales, as Dr. Wheeler modestly describes it. It is a fascinating study of early man in the West, as Wales throws light upon him. Dr. Wheeler refuses to take sides in the Celtic controversy, as between Dawkins, who believed the Celts invaded Britain about 2,000 B. C., and those who postulate later dates, even down to 500 B. C. or later; and he is equally cautious in other disputed matters. He would put the earliest Welshman somewhere between 15,000 and 10,000 B. C., and quotes approvingly Prof. Fleure's suggestion that we have an actual survival of Paleolithic man in the tall, dark, very long-headed mountaineers of Plynlymmon and the Black Mountains. His chapters on megaliths and on the "beaker type" man are especially interesting. Under his examination, Wales proves to be poor in preserved implements of early date—nothing Solutrian or Magdalenian; indeed, in the Paleolithic and Neolithic eras, "Wales seems to have been the final refuge for the inferior elements in the Western European civilizations of the period". But in the Bronze Age Wales becomes the "meeting-place of East and West". He depreciates the recent tendency to overestimate Irish influence in Bronze Age Wales, and brings out the urgent need of further exploration, naming several good sites which need excavation; at present, "of a settled native culture in Wales during the later pre-Roman centuries we have no vestige". Under the Roman domination, the Welsh at last had a chance to develop their native culture, only to fall a prey to Irish invaders after the recall of the legions. The book is admirably written, and an excellent piece of book-making.

CHARLES UPSON CLARK.

